DC

ALL IN

13+ TEEN 73

CATWOMAN™

GRØNBEKK
IGNAZZI
DELPECHE

GUESS WHO HAS A SPECIAL VALENTINE'S DAY PRESENT FOR GOTHAM CITY!

FEBRUARY

BATMAN

#5 of 10

THE LONG HALLOWEEN

THE LAST HALLOWEEN

WRITER

JEPH LOEB

AND ARTIST

BILL SIENKIEWICZ

CELEBRATE TIM SALE'S LEGACY WITH A NEW CHAPTER OF GOTHAM'S MOST ICONIC MYSTERY

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GOTHAM PD
THE JOKER
.5 1 56

years ago.

It is not like the movies.

Come on, *Evie*...You must know it.

W-what?

Torture smells--

--pungent and repulsive.

He's out.

Didn't you major in literature, Evie? ***Surely*** you know it.

The mills of the spirit or... whatever.

She had told them she was a ***student.***

Eh--

The mills of God grind slowly, but they grind exceedingly small.

American girl looking for thrills in Europe. They filled in the blanks.

That's it! Our thief is a ***scholar.***

So, in this instance--

Are you God, ***Alexander?*** Slowly delivering justice?

What... What did he do?

Shut up, ***Ivan.***

But Alexander--

--he never quite bought it.

He *lied* to us, Evie.

We don't like it when people lie to us.

She reminds herself--

--a student would not see this with indifferent eyes.

Do you need me for anything, or--

No, that's all right, Evie.

So she allows the tears to press through--

--and lets the men around her read it as **weakness.**

Come on, sweetheart.

Shota! Get your girl a drink to steady her nerves.

Violence is the language of tyrants.

Then what does that make us?

now. shinjuku, tokyo.

What? *Evie Hall?* That can't be right.

How do you know her?

CATWOMAN: LONG TIME, NO TIME
PART 1

TORUNN GRØNBEKK SCRIPT MARIANNA IGNAZZI ART
PATRICIO DELPECHE COLORS STEVE WANDS LETTERS SEBA FIUMARA COVER
FRANK CHO & SABINE RICH, DAN PANOSIAN VARIANT COVERS
LEIRIX HUSH VARIANT COVER NOOBOVICH 1:25 VARIANT COVER FRANK CHO & SABINE RICH 1:50 VARIANT COVER
JAMES REID ASSISTANT EDITOR ARIANNA TURTURRO EDITOR ROB LEVIN GROUP EDITOR

I don't... She was just... some clueless girl...Used to work for Dad...*years ago.*

Why?

She was the one who broke into Ivan's Halloween party.

That can't be right...I mean, she's *dead,* for one. It was in the news a few weeks ago.

She was *reported* dead.

Then, a few days later, someone listed her on *Bounty,* and there are probable sightings of her in Berlin.

A week later, she turned up in Stockholm at Ivan's Halloween party...and...

And what? Out with it, Asami.

There was a guy staking out the warehouse earlier. We intercepted him about an hour ago, went through his stuff--

And turns out, he's a hitman with a contract to kill *Evie Hall.*

He got a tip she might turn up there. That's all we've been able to get out of him so far.

WHAT?!

We're on it, Alexander.

Can you please take off your glasses and look at the camera, Ms. Anderson?

Of course.

at the same time, tokyo international airport.

It is a calculated risk.

*Selina hopes she has an **hour** before her photo makes its way to the people who are trying to kill her.*

(But she is prepared for less.)

Linda! There you are!

I told you we had a car waiting.

Hey guys! Are you sure you have room for me?

Of course! We're literally driving right through Akihabara, like, it's not a problem at all.

That's the only luggage you have?

I figured I'd buy a new suitcase here.

*They will be looking for someone traveling **alone.***

Oh, I should have done that... There's so much ***cute*** stuff here.

I brought two empty cases just to hold all my shopping.

So she hides in plain sight.

Good god, ***The Humorless*** [redacted] has sent me fifteen messages.

She befriended the women on the flight.

Who?

Just this dimwit I went on a date with.

They are a useful cover--

--but it feels oddly nice to be with them.

Like ***one*** date.

And he didn't have a sense of humor?

Well, he laughed at enough of his ***own*** jokes, but never mine...

So I called him out on it, and he said that he doesn't think women are funny because we don't ***have*** to be funny.

The...ordinary conversation.

The mundane problems.

I would have slammed my fork through his hand--

--which ***would*** have been pretty funny.

They are sweet, smart, and funny. In another life, they could have been friends.

But this is not a life for friends.

Well, I told him he was wrong, and he cited a Hitchens article and some [redacted] 2005 Stanford study about how and why women aren't funny.

So I said...You know--it falls on its own lack of reason, like--

Picture a group of girls on a sleepover--

Is there laughter?

Or are they sitting around in subdued silence, waiting for a boy to crack a joke?

Let me guess, he didn't like that?

He was like--

Well, *I've* never met a woman with a sense of humor.

You would say that if you've never made a woman laugh.

If a man can't make you laugh, what else can't he make you do?

She is heading into the city.

Looks like they're heading to Akihabara.

Concrete knows that the work is only as good as the agents.

The car is stopping.

One would like to think every city is full of competent hired killers gagging for work--

I think she's clocked you.

Should I follow her or the car?

The car is a diversion. Follow her. And for the love of god, ***do not lose her.***

--but that time, if it ever was, has sadly passed.

The hunt for Evie Hall is getting to him.

In a fair world, it should have been easy money.

It should have been over in Gotham.

What the hell?

But at this point, he would gladly pay to get rid of this contract.

Where the hell did she go?

Oh for [redacted] sake.

Just... try to locate her.

alexander belov's warehouse,
shinjuku city, tokyo.

VRRR
VRRR
VRRR

Your boy isn't talking.

So I will give you *one* chance--

Tell me who ordered the kill on Evie Hall--

--and I'll let him live.

KLK

So much for loyalty, huh?

Don't worry. I'll do your work for you.

Alexander.

We just got word. Evie Hall went through passport control an hour ago. I want you back at the apartment.

The Nightmover adds a stone to his pond for every soul he helps disappear.

The last time she was here, there were only a few dozen of the gleaming rocks in the water.

Now, they blanket the sand.

He is used to meeting the desperate.

Konbanwa, hisashiburi da ne.

Fleeing from debts or abuse--

--wishing to evaporate from a society they no longer serve.

Evie.

I had hoped never to see you again, child.

I'm sorry to disappoint you.

I heard about...the deaths of your old friends.

I take it this is *not* a social call.

Unfortunately not, old friend.

I need a way to move around the city unnoticed.

And a safe place to stay.

That I can do.

And some C-4 explosives.

...

Do you ever see him?

Shota?

I see him, from time to time--

When he wants me to.

I will be back in a few minutes.

Then he's alive.

She wishes he was here.

Shota.

He could always read the Belov family with clarity.

Come find me.

The address is on the keys. You will find the C-4 in locker 303 at Yokohama station.

Arigatou gozaimasu.

...I could also help you leave. Disappear.

No one would find you. Not even the Belov family.

But you need to do this?

I think I do.

Did they get...too close to the truth?

Something like that. I need to know who knows what. And I'm not ready to give up on myself.

But don't worry, old friend--

"--I have a plan."

a few hours later.

There is about a mile between Alexander Belov's penthouse--

--and the warehouse that hides his sins.

He keeps his backyard clean of the drugs and people he trafficks through the neighboring countries--

--but rumor has it he keeps his most valuable assets close.

In the week since Stockholm, she has lain low.

Made plans.

Oufhh

Asked questions.

(Found few answers.)

And she finally feels ready to fight back.

It feels right--

--it feels good.

Not even **Suzy** has been able to find out the full extent of what Alexander uses his data center for--

--but she's learned enough to know that it is a **significant** part of his income.

(And Selina is determined to hit him where it hurts.)

She relishes this calm before the storm.

Enjoys seeing the pieces fall into place--

Getting ready for the game to come.

Now, all that is left--

--is to--

--get out.

Aghh...

...

Dareka... tasukete...

She was supposed to be alone here.

Dareka...

What the hell?!

Hey, look at me--

Careful now. Let's get you out of here before the building blows.

--hnn--

Ughh--

--agh--

CRACK

Hell.
She understands the implications--

Evie?
--too late.

BANG

BANG

What the *hell* are you doing?!
Evie... Hall...
Understanding dawning--

Wait...Were you sent here to kill me?
Who do you work for?
She asks the million-dollar question.

B-Belov...

WHICH BELOV?!

She feels the change in him--

It can't have been Alexander... *Mitya* then? Was it Mitya?

--the surrender in his body.

NO, DON'T!

The resolution. The loss.

BLAM

It is no victory for her.

But it changes nothing.

She has set up the pieces on the board.

Now is the time--

Here I am. Come and find me.

--to play.

TO BE CONTINUED.

WHAT HAVE I DONE?

ABSOLUTE FLASH

#1 PREVIEW

JEFF LEMIRE WRITER
NICK ROBLES ARTIST
ADRIANO LUCAS COLORS
TOM NAPOLITANO LETTERS

WHAT HAVE I DONE?
WHAT HAVE I DONE?
WHAT HAVE I DONE?
WHAT HAVE I DONE?

THIS IS ALL SO MESSED UP. I'VE--
--I'VE RUINED EVERYTHING. I CAN'T GO BACK. I HAVE TO--
--HAVE TO KEEP GOING--
--KEEP RUNNING. WHEN THEY FIND OUT--
--WHEN HE FINDS OUT HE'S LITERALLY GOING TO KILL ME.
BUT WHAT DOES IT MATTER NOW?
EVERYTHING IS MESSED UP.
EVERYTHING IS POINTLESS NOW...
...I--I MESSED UP SO BAD...

NO NO NO NO NO NO NO NO NO NO NO

NO!

IT'S ALL GOING **TOO FAST.** JUST NEED TO BREATHE...

...BREATHE, WALLY, JUST LIKE SHE TAUGHT YOU...

...BREATHE...

...SLOW IT DOWN...

SLOW.

IT.

--DOWN?

I--

?!

TWO DAYS AGO

YOU **KNOW** WHERE YOU ARE.

YOU KNOW **WHO** YOU ARE.

YOU'RE WALLY WEST.

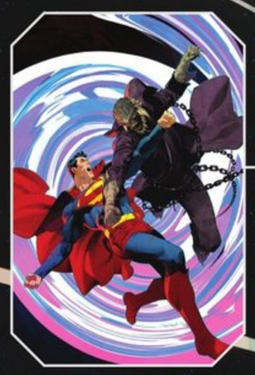
TO BE CONTINUED IN ABSOLUTE FLASH #1

ON SALE IN MARCH!

ENTER THE WATCHTOWER!

DC ALL IN

AQUAMAN
MONTHLY



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MONTHLY

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MONTHLY

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FOLLOW
JUSTICE LEAGUE
UNLIMITED
THROUGHOUT THE DC UNIVERSE!

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DC NATION SPOTLIGHT ON

CATWOMAN

INTERVIEW WITH TORUNN GRØNBEKK

Prowl into the world of Catwoman as writer Torunn Grønbekk goes All In unveiling the secrets behind her gripping new run. In this exclusive interview, Grønbekk delves into Selina Kyle's journey and the deadly mystery that puts her life on the line.

Catwoman #69 kicks off with Selina diving into the shadowy world of an international syndicate from her past. What drew you to explore this side of her history?

I look at this book as my love letter to Selina Kyle. I wanted to write an action-packed, high-pressure story that would showcase her competency, her intelligence, and her craft.

The first issue begins when she learns the news of her own death—or, more accurately, the death of one of her old identities, *Evie Hall*. This is immediately followed by an attempt on her life, confirming what she's dreaded most: Someone has connected the crimes of her past with the identity of Selina Kyle. She is faced with a choice—she can run, start over, or fight for Selina and figure out who wants her dead and *why*.

How do you approach balancing Selina's vulnerability with her undeniable strength and resourcefulness?

Her secrecy is her greatest weakness. It makes her take on the Belov family on her own rather than ask for help, and it is a task that will test every inch of her strength and resourcefulness.

I've tried to make sure she is forced to question her approach to trust—a recurring theme in the book—as she delves deeper into the criminal underworld she once knew well. Selina does not trust easily, and we'll learn both *why* that is and how it can lead to disaster.

What's it like working with Fabiana Mascolo and Marianna Ignazzi, and how has their art helped bring your vision for Selina's story to life?

Fabiana has informed so much of how I approach storytelling in this book. The pacing, the panel counts, and the subtle emotional beats of the story leave a lot of the heavy lifting to the artist, and the book clicked into place for me when Fabiana came on board. She handles everything so well—from the movement and action to the heartbreaking emotion.

When Marianna jumped in, she had big shoes to fill, and she not only managed that with aplomb but also brought her own unique style to the book. The atmosphere she builds is out of this world.

And don't get me started on Seba Fiumara's covers. A+, *mind-blowing*, nailing it every single time!

It is a daily joy and a privilege to work with this team, and I hope the love we've put into the book comes through on the page.

DON'T MISS _CATWOMAN_, ON SALE MONTHLY!

ALL IN

Catwoman #73
main cover by Seba Fiumara

Catwoman #73
variant cover by Frank Cho and Sabine Rich

Catwoman #73
variant cover by Dan Panosian

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